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Number 3.



Boston Conservatory of Music.

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THE MUSICAL NEWS.

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VOLUME I.

ST. LOUIS, NOVEMBER, 1897.

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MUSICAL NEWS.

FIVE OF MASSENET'S works are to be played at Genoa this winter.

Meiningen will be the first city to dedicate a monument to Johannes Brahms.

MADAME D'ARONA and her family have left for home, via Scandinavia.

MR. LOUIS LOMBARD has arrived in Paris with a look of having designs in his head.

The new opera, "Die Madonna mit dem Kreuze," by Agghazy, will receive its initial performance at Budapest, October 4.

MUNICH.—The house in which Orlando di Lasso lived from 1532 to 1594 has been pulled down to make room for a new building.

A NEW OPERA, entitled "Der Prinz wider Willen," by Otto Lohse, will be produced at the Hamburg Stadt Theatre this winter.

ERNST WENDEL, formerly first violinist of the Thomas Orchestra in Chicago, has been engaged for the Berlin Philharmonic Orchestra.

SCHUMANN MONUMENT.—The fund for the erection of a monument to Schumann at his native place, Zwickau, amounts at present to \$8,000.

SCHUCH.—Ernst Schuch, of Dresden, celebrated on September 1 his twenty-fifth year's jubilee as Hofkapellmeister at the Dresden Opera House.

BRAHMS.—A number of Hamburg artists purpose to erect a monument to Johannes Brahms in that city, which is the birthplace of the composer.

ETHELBERT NEVIN.—Mr. Ethelbert Nevin, the musical composer, who has been in Europe for the past three years, has returned to this country and is visiting his home in Pittsburgh.

NEW OPERAS.—"La Talena," by A. Sma-reglia, Venice; "Un Dramma," by Zerniz Tueile; "Die fromme Helene," A. von Goldschmidt, Hamburg; "The Wooden Sword," Zoellner, Berlin.

FERDINAND HUMMEL, composer of the successful one-act opera, "Mara," has just completed a new music drama in three acts, called "Assarssai," of which the libretto was done by Dora Duncker.

MISS REGINA NEWMAN, of San Francisco, the talented and handsome young singer, has been engaged by Pollini for the Hamburg Stadt Theatre for leading soprano roles, with a five years' contract beginning in the fall of 1898 and under the most favorable pecuniary conditions.

ROSA GREEN.—The well-known concert contralto Miss Rosa Green, a native of Louisville and a resident of London, England, returned to the other side on the St. Paul last Wednesday, after a five weeks' visit at home. Miss Green is engaged to sing at the Huddersfield Royal Choral Society concert on Saturday with Mr. Lloyd, the tenor, and will get there just in time.

CARL GOLDMARK has completed a new opera, the subject of which is taken from Greek mythology. The title of the work is "The Prisoner of War," and consists of two acts only. The name of the librettist is kept from the public. Goldmark is putting on the last finishing touches of the score. The opera is to be produced at the Vienna Court Opera House in March, 1898.

MISS JEAN TAYLOR.—The colony of musical students in New York is to have a valuable and interesting addition in the person of Miss Jean Taylor, of Louisville, Ky., who, besides, being a girl of great personal beauty, is a violinist of marked ability. She is a niece of the famous "Bob" Taylor who fiddled himself into the gubernatorial chair, being twice Governor of Tennessee. Miss Taylor comes to New York to complete her musical education.

WAGNER MUSEUM.—The Museum at Eisenach now possesses the old piano on which Wagner took lessons from Weinlig, the autograph score of "Rienzi," the warrant issued at Dresden in 1848, to arrest Richard Wagner "as an individual politically dangerous." The number of visitors to the museum is not as great as was anticipated, only a few pilgrims from Bayreuth having come to the old out-of-the-way town.

MAUD POWELL IN NEW YORK.—Maud Powell, the eminent American violinist, returned to New York on the 30th ult., in good health and excellent spirits. Miss Powell is armed with a new repertory for the forthcoming season with which to delight all music lovers. She will be heard, as heretofore, with the prominent clubs and societies of New York and other large cities. In January Miss Powell will make an extensive tour of the Middle Western States.

XAVER SCHARWENKA, the composer and pianist, will make an extended tour this fall throughout the Western States, appearing in five concerts in San Francisco. On his homeward trip he will be heard in all the principal cities en route, closing the tour with a concert in Pittsburgh on November 9. After this date he will return at once to New York and resume teaching at the Scharwenka Conservatory.

BURMEISTER'S COMPOSITIONS. — Some songs and piano compositions by Richard Burmeister have just been published simultaneously by Fritz Schuberth in Leipsic, Germany, and William Rohlfing in Milwaukee. The list includes among others, "Wanderer's Night-song," and the "Persian Song;" also for piano the capriccio, and the cadenza for the Chopin F minor concerto, all of which were performed last season from manuscript with great success.

BUFFALO SYMPHONY ORCHESTRA. — The management of the Buffalo Symphony Orchestra makes an earnest plea for sufficient support to avoid the annual deficit, which has become a monotonous and uninteresting feature of its music season. An organization which has contributed so largely to the musical growth of Buffalo ought surely to be upon a self-sustaining basis, and it is to be hoped that the management's appeal will meet with due reward. The dates for the tenth season are November 18, December 2 and 5, 1897; January 6 and 20, February 3 and 24, March 10, 1898.

SYMPHONY SOCIETY OF NEW YORK.—The Symphony Society has engaged among its soloists for the coming season, Mme. Melba and Ysaye, Marteau and Bispham. In the list of new works to be given by the society this year are Symphony No. 8, in F, "Coriolanus" overture, and concerto for violin with orchestra [Beethoven]; Symphony No. 1, in C minor, Brahms; overture, "King Lear," Berlioz; Symphony No. 1, E flat, and "Rustic Wedding," Goldmark; Symphony No. 2, E flat, Peter's edition [Mozart]; "Perpetuum Mobile" first time, Novacek; overture, "Le Roi d'Ys," Lalo; Symphony No. 5 and symphonic ballad, "Voyvode," first time, Tchaikowsky; "Siegfried's Rhine Journey" and "Siegfried Idyl," Wagner.

DR. OTTO GUENTHER.

It is with most sincere regret that I have to record the decease of Dr. Otto (Ferdinand) Guenther, the director of the Royal Conservatorium of Music at Leipsic. The defunct, after taking his doctorate in law, practiced successfully as an advocate, acted for a time as director of the Patrimonial Courts of Luetzschna and Loesnig, became then a salaried town councillor of Leipsic, soon joined the boards of management of the celebrated Gewandhaus Concert and the Conservatorium, was successor to Schleinitz as president of both institutes on the demise of the former in 1881, but resigned the Gewandhaus a few years back in order to devote his energies solely to the music institute, which has gained largely under his administration. His energetic and far-seeing nature has been the cause of many a marked improvement in Leipsic. Thus the Ophthalmic Institute, the site of the new theatre, the new Gewandhaus and the fine Conservatorium Building in the Grassi strasse are all due mainly to his foresight and his perseverance, as also the admirable student orchestra and the school of opera, both of which have

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MUSICAL NEWS—Continued.

done much to enhance the reputation of the establishment which Mendelssohn and a few kindred spirits called into existence.

Dr. Guenther was born at Leipsic, November 4, 1822, and finally closed his eyes thereat in the sixth morning hour of September 12, 1897, so that he was within two months of completing his seventy-fifth year. His character was a fine one. High principled and considerate to others, he has helped many a struggling British subject and American citizen to secure the musical education which their limited means threatened to cut short. His loss is mourned on all sides. Peace to his ashes!—*German Times*.

WAGNER, ROSSINI AND SCHOPENHAUER.—Schopenhauer was very fond of music—that is, of certain kinds of music. When Wagner sent him a copy of the "Nibelungen" he asked a friend to thank Wagner for the present, adding: "He ought to leave music alone; he has more genius for poetry. I am very fond of Rossini and Mozart." To another friend he said: "He has sent me his Trilogy. The fellow is a poet and no musician. I admire and love Mozart, and go to all the concerts where Beethoven's symphonies are played, but when one has heard much of Rossini everything else is a nuisance!"

When he spoke of Rossini he used to look piously to heaven. Yet when he and the composer were at the same table at Frankfort he refused to be introduced. "That cannot be Rossini; that is a fat Frenchman." Schopenhauer has no sympathy for Weber, whose "Freischuetz" he called "a miserable little opera." He had all Rossini's operas arranged for the flute; and every day, from 12 to 1, he fluted away, kindly taking care that no one could hear him.—*Musical Courier* (N. Y.)

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PHILHARMONIC SOCIETY (New York City). The Philharmonic Society will give this season eight concerts, instead of five as heretofore, and judging from the list of soloists already engaged—Ysaye, Pugno, Marteau, Gerardy, Nordica and Plancon—the increase in number will be attended by valuable artistic results. The selections for the programs include Symphony, G minor [Koechel, 550], Mozart; Symphony No. 2, D major, Beethoven; Symphony No. 5, B flat major [new], A Glazounow; Suite No. 3, G major, op. 55, Tschaiakowsky; Suite No. 2, E minor, "Indian" [new], Edward Mc Dowell; symphonic poem, "The Noon-Witch," op. 108 [new], Dvorak; symphonic poem, "Tasso," Liszt; symphonic poem, "King

Lear," op. 20 [new], F. Weingartner; symphonic poem, "Sehnsucht," after Schiller [new], Siegfried Wagner; prelude, andante and fugue, J. S. Bach [orchestrated by Anton Seidl]; overture, "Manfred," op. 115, Schumann, and numbers from "Parsifal" and "Die Walkuere."

At the first concert Dvorak's "New World" symphony will be given, and Ysaye will play the Brahms D major violin concerto.

LOVE'S DESIRE, BY EDM. ABESSER.

An analytical review by Waldemar Malmene.

This lovely composition, which appeared in the October number of THE MUSICAL NEWS, is one of such exquisite beauty that it may well be ranked with one of Mendelssohn's best songs without words. A short review of the same may help the player to a more intelligent and soulful interpretation, while the student of harmony and composition will have his views enlarged by it, and notice by what simple means the composer has succeeded in creating so charming a little gem. The harmonies are all nearly related, there is no straining to produce effects by showy and dashing passages.

Analytical review: The first part ending with the sixteenth measure in A flat, consists of two sections, of which the first closes in F minor with the eighth measure. Delicate phrasing is absolutely necessary to do justice to the composition, not only in connecting the motivo in the melody, but special care must be bestowed to play the underlying accompaniment in the right hand as subdued as possible. The subsequent six measures (Piu Allegro), beginning with the dominant harmony of F minor, starting like a duet between bass and soprano, become gradually more impassionate, leading to an episode in six-eight time. The rythmical motivo of the first part is easily recognized in the first four measures which are followed by a new phrase, two measures long, which is reproduced an octave lower; the dynamic contrast of the latter is also noteworthy. The metre changes to nine-eight time, a short melodious cadenza in the right hand reintroduces the first four measures of the Piu Allegro movement, but more forcibly, as the duet passages which appeared before in single notes are now given "con passione" in octaves. Once more the composer returns to the six-eight tempo, in which the syncopated notes in the right hand and the subsequent descending chromatic passage, give it a plaintive coloring which is enhanced by the sustained double notes in the bass. The pedal should be carefully used and changed when the F minor harmony is followed by its dominant. The six closing chords of the stretto should be played *ritenuto* and vigorously to give due effect to the progression in the melody as well as in the bass. The first sixteen measures are repeated, but felicitously preceded by arpeggios in the left hand, which should not be played too hurriedly, in order to produce that harplike effect, with the help of the pedal, which the term "arpeggio" im-

plies. The tranquil character of the coda may be ascribed, to a certain extent, to the employment of the so-called "organpoint," as the composer reiterates the tonic on the first beat in the bass, during seven measures, though the harmony, changes from tonic to dominant. It may be mentioned that E. Abesser ranks with the best composers in Europe, occupying a professors chair at Leipsig.

Review.

"The Church Choir" is a monthly journal devoted to church and kindred music, and is of special interest to all who are engaged in that class of musical work. The October number is an excellent specimen of this publication. Correspondence from the principal cities in the Union inform the reader what is being done in the different churches. One of the most interesting articles is on "Registration," by Will C. Macfarlane, accompanied by three musical examples illustrating the choice of stops. Also the essay on the origin and development of church music should be read by all organists.

MADAME MARIE ZIEBOLD-BONNET,

In St. Louis.

Thanks to the invitations issued by Mrs. Kate Broadus, a large number of music loving people had the opportunity of listening October 14 to the charming artiste, Madame Bonnet, at a *soiree musicale* given at the Conservatorium.

That Mrs. Broadus should take a special interest in the American prima donna can easily be understood, from the fact that she was her pupil for some time before continuing her studies in Europe. The lady was well known in St. Louis as Miss Mary Ziebold, coming here from Red Bud, Illinois, her native place, and was often heard in concerts. She is said to be the only American who has yet met the severe requirements of the Milan Conservatory of Music in Italy, earning the "Grande Diplome," a prize much coveted by all who enter that time-honored institution.

Madame Bonnet's voice is a highly cultivated soprano of great range, which was fully demonstrated in the selections which she sang at the *soiree*, notably the Aria from Mozart's Magic Flute, and the Staccato Polka by Mulder, while in the two ballads by Barnby and Vieh she gave ample proof of possessing great feeling, combined with very distinct enunciation. The hearty and spontaneous applause which she received must have been highly gratifying to the lady.

The program was diversified by piano selections performed by Messrs. Kroeger and Vieh; the former played the popular Dance of the Elves, and with Mr. Vieh, a Suite de Valses, both his own compositions. Mr. Vieh distinguished himself by playing Taussig's arrangement of a Waltzer by Strauss, and a little love song, which the prima donna sang very effectively.

Miss Ziebold though happily married to a French gentleman of means, is still devoted to her art, and is at present crossing the ocean to meet Mr. Nikisch, from whom she has received offers to sing in concerts.

THE MUSICAL NEWS

At Home.

The Morning Choral Society will begin their rehearsal the first Tuesday in November.

Mrs. Georgia Lee Cunningham has charge of the vocal department at the Beethoven Conservatory of Music.

Miss Eleanor Heynen has received an invitation from the Liederkrantz Society to play at their opening concert, Nov. 6; she will also be heard at the Tuesday Musicales, Nov. 23.

The following prominent musical talent will participate in Mr. Malmene's lectures by contributing appropriate vocal and instrumental selections: Miss Eleanor Heynen, Miss Helen Thorell, Miss Florence Bates, Miss Ida Wirthlin, Miss Alice Hymers.

Mr. Walter Stark, of the Shattinger Piano and Music Co., has just published "Darktown Capers," for piano, a two-step in the now popular so-called "rag" time. It is a brilliant composition, with a characteristic and catchy rhythm.

Miss Mahan, who has one of the most artistic music studios in the city, at the Conservatorium, 3631 Olive Street, is prepared to receive pupils who desire a special course of ten lessons in the Elements of Thorough Bass and Harmony.

Teachers and amateurs are cordially invited to attend the lectures given by Mr. Malmene in the recital hall of the Shattinger Music Co., 1114 Olive Street. There is no charge of admission made. The lectures are delivered every Saturday afternoon at three o'clock, beginning November 6.

Miss N. B. Niemens, the well-known vocal teacher of the East St. Louis Conservatory of Music, has returned from her sojourn in Eastern Tennessee, where she gave recitals and entertainments. Miss Niemens is now ready to receive her pupils at the studio, 327 N. 7th Street, East St. Louis.

The St. Louis Quintette Club will shortly publish its programme for the coming season, which has been delayed owing to Mr. George Heerich's sickness; after his return from Europe the gentleman went to Arkansas to catch some fish, but he also caught the chills and fever, from which he has not yet recovered.

South Saint Louis is to have another concert room; the "Concordia Hall" will be inaugurated November 15, by a grand concert under the direction of Mr. Louis Mayer. The orchestra will consist of 35 pieces, and is selected from members of the Symphony Orchestra, which will be a guarantee of the excellence of the music. No tickets will be sold; admission is only by invitation.

Mrs. Rose A. Johnson is the author of a charming little poem, "Two Little Tots," which has been set to music by a local musician, and is just published by the Shattinger Music Co. The poem and music was specially written to suit the talented little singer, Edith Irene Moone, whose charming voice and pleasing style of delivery are well known. The young lady's portrait adorns the title page.

Miss Helen Thorell, who met with a serious accident through a run-away horse, being thrown out of a surrey, has sufficiently recovered to assist at a reception given at Visitation Convent, October 21. Considering the severity of the accident, the wrist of her right hand having been dislocated, it seemed wonderful that she could play the difficult Romance and Rondo by Wieniawski in so masterly a manner, requiring so much strength in bowing. Miss Eva Murphy, as accompanist, deserves great praise; it was technically correct.

The St. Louis Musical Club will open the season Nov. 13 with a recital by Mrs. Katherine Fisk, whose singing of the part of "Delilah" last spring, in the concert given by the Choral Symphony Society, is yet in vivid recollection. The lady's reputation as a vocal artiste and representative American prima donna is second to none. A novel feature of the recital will be the assistance of the St. Louis Amateur Orchestra, under the direction of Mr. Ab. Epstein.

Mr. Max Ballmann, one of our foremost voice teachers and a thorough musician, has just published a charming Valse Song, "A Rosebud is Dainty and Sweet," which cannot fail to find favor with our vocalists. The melody is of a popular and captivating character, by no means difficult, while the accompaniment is simple, yet tastefully arranged. The song has both German and English words; the latter are a translation from the German by Mrs. Helen Coith. The song is published in three keys to suit the compass of all voices.

Mr. W. Malmene will resume his course of musical lectures November 6, which proved a great attraction last summer, not only to teachers, but also advanced amateurs. Among the subjects to be treated will be "The Italian Method of Vocal Culture," "Piano Technic," "History of Music," "Acoustics," "Development of the Sonata and Symphony," "The Life of Verdi and his Requiem Mass." The lectures will be delivered as before, in the recital hall of the Shattinger Music Co. No charge of admission is made.

Mr. Milton B. Griffith, a tenor possessing a pleasing and well-trained tenor voice, and whose studio is at the Conservatorium, 3631 Olive Street, gave a Song Recital October 28, at the Lindell Ave. M. E. Church. Miss Clara Assmann assisted as accompanist, and Mrs. Nellie Strong Stevenson contributed piano solos, playing Liszt's Rhapsody No. 12, and Rubinstein's Barcarolle in A minor. Mr. Griffith's selections were varied and of a high order, including compositions by well-known Americans. As we go to press before the Recital takes place, it will be impossible to enter into details.

The first concert of the Choral Symphony Society is announced for November 11, for which Mr. David Bispham has been engaged. The programme will consist of selections of a popular character. Great expectations and hopes for the future success of the Society are

placed in the board of managers, consisting of forty ladies, whose energies and persuasive ways no doubt swell the list of subscribers sufficiently that there will be no deficit at the end of the season. The subscriptions are at a ridiculously low price, and at a graded scale to suit all. Mr. A. D. Cunningham has resigned the position as secretary and treasurer, and Mr. Otto Bollman has been chosen to fill the latter position and Miss M. Bruere will attend to the correspondence of the Society. Verdi's Requiem will be produced November 25.

That St. Louis is able to enjoy good music, and will patronize it, though the prices of admission are from \$1.50 downwards, was proven by the large and enthusiastic audiences which attended the matinee and evening concerts of the New York Orchestra, under the direction of Mr. Anton Seidl, at the Olympic Theatre. Both programmes were excellent, the afternoon one being of a special popular character. The orchestra may well be called an ideal one for intonation, dynamic effects, exactness and the excellent quality of instruments, notably the wood wind instruments, left no room for adverse criticism. Nothing could exceed the tender, pathetic strains of the Bach Aria, nor the sylph-like interpretation of Anitra's dance from the Peer Gynt Suite by Grieg.

Mr. Seidl may well be looked upon as an authority for the interpretation of Wagner's compositions; under the master's personal guidance he was initiated into the spirit of his inspirations, and his conducting of Wagner's operas in this country and Europe have firmly established his reputation. His reading of the Tannhaeuser Overture was novel and poetic; there was no helter-skelter and extreme fortissimo of the violins to drown the pilgrims' chorus which the brass instruments sustain, and the effect was such that Mr. Seidl received an ovation such as few conductors have received, but it was a genuine outburst of unrestrained feeling of appreciation.

What lovely and soulful interpretation the orchestra gave of the Prize Song and of the love Duo from "Tristan and Isolde!" The effect upon the audience was manifested by the heartiest applause.

Madame Rive King's reputation as America's foremost pianiste was fully sustained by the playing of the Saint-Saens Concerto in G minor; the bravura passages showed the lady's technical skill and brilliant touch, while the delicacy of her legato was charmingly demonstrated in the G minor Nocturne by Chopin, which she played as an encore, was poetic in the extreme.

The evening programme was a purely classical one. The Carnival Overture and the Symphony "From the New World," both by Dvorak, were enthusiastically received, especially the latter, which was new here. Berlioz's Pilgrims' March from his Symphony, "Harold in Italy" was superbly played; the violins sustained the melody most effectively and in the spirit which the composer marked in the score: "March of Pilgrims Singing the Evening Prayer." It represents the pilgrims coming from afar and receding again in the far distance, chanting a prayer, at the close of which the convent bell is heard tolling. The playing of Rubinstein's difficult D minor Concerto by Madame Rive King was another feature of triumph; in response to the hearty applause she played one of Strauss' Waltzes arranged in a most brilliant style.

WALDEMAR MALMENE.

The Musical News.

A MUSICAL JOURNAL, PUBLISHED MONTHLY,
— BY —

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Is'n't it too bad! We were all looking forward to Rosenthal's arrival, and now we are doomed to disappointment, however we will enjoy him so much the more when he does come next year.

Why is it that the artists whose agents advertise heavily in a certain paper are always praised to the sky in the same issue, and the artists who are not so fortunate as to be able to invest a small fortune in advertising receive so scant notice.

"Poor Paderewsky!" To think of all the free advertising he receives, simply because he "got a hair cut." When this theme is exhausted and all the "big" papers—dailies, weeklies and monthlies—have nothing else to write about, why not shave off the mustache then?

We take pleasure in informing our readers that we have secured the services of Professor Waldemar Malmene to attend to all local musical matters, and to whom all communications of concerts, musicals, etc., should be addressed, care of this office. Mr. Malmene is known not only as an able musician, but also as a musical *litterateur* of more than ordinary ability and experience. His contributions to musical publications, such as "Music," "The Etude," "Brainard's Musical World," etc., were always well received, while his letters as correspondent to the "American Musician," and especially to the "Musical Courier" were appreciated by our musical public, as they were fair and unbiased in recording the musical events of our city and the local talent which participated in concerts, etc.

TO ADVERTISERS.

In three months the Musical News has taken the place as a leading music journal. With a circulation of between 7,000 and 8,000 copies, it reaches as many homes, where it is received, read, enjoyed and *treasured*, on account of the value of the music it contains. It is not put away on an old shelf or used for waste paper as newspapers and other journals are which

THE MUSICAL NEWS

only contain the news of the day, but it finds its place in the parlor, on the piano or the music cabinet, to be taken out and used whenever a guest is looking for music to play. In this way an advertisement will be read not only by the subscriber and his family, but by their friends; and the Musical News *must* be the medium through which you can, at all times, reach the public.

It is an established fact that a class journal, with a circulation of 5,000 copies, is a better advertising medium than any newspaper with a circulation of 100,000 copies.

THE MUSICAL NEWS IN NEW YORK.

During the month of October we have been able to open an office in New York, with Mr. J. A. Blaurock in charge. This gentleman, who from November 1st, will take the place as president of the Musical News Publishing Co., is well known among the musicians and newspaper fraternity of the East, is a thorough newspaper man and one of the most competent musical critics in the United States, and his name is a guarantee that the readers of the Musical News, will in each and every number, enjoy the reading of the freshest and choicest news of the musical world; also criticisms on Eastern productions which will appear in our Western cities, and which will always be just, fair and without favor. He will make it a special point to interview all foreign musical stars for the benefit of our readers, and promises everyone a cordial welcome who will call at his office, number 1162 Broadway, New York City. Mr. Blaurock has already secured a competent corps of correspondents in Boston, Washington, Philadelphia, London and Paris, and with their assistance and the good will and support of an appreciative musical public, the Musical News must take its place among the leading and best musical publications of the United States and Europe.

This from the *Musical Courier*, New York:

"The artistic results of the performances of Herbert's Gilmore's Band at Nashville and St. Louis do not seem to have stirred the people of those sections to any extent. The fact is that Herbert's Band is Herbert's and not Gilmore's. Mr. Herbert, who is busy composing and practicing his 'cello for solo engagements, cannot be expected to develop the possibilities of brass band music besides, particularly in these busy days when specialists are concentrating all their individual efforts in special directions. To be a successful light opera composer, a successful accompanist, a successful 'cello virtuoso and a successful bandmaster would be altogether too much success for one successful man."

We do not think the trouble lies with Herbert as a bandmaster, he is undoubtedly the most successful bandmaster of to-day, and to say that he is not appreciated by the people of St. Louis simply goes to show that the writer of the above notice did not know the facts. Herbert's band is the only attraction at the "Ex;" if it was not for the enjoyment derived from its concerts, the Exposition would not be able to continue, on account of lack of patronage. To see the music hall crowded as it has been at all the concerts, simply goes to show

what a wonderful attraction this band is, and how appreciative the audiences must be, when one remembers that the thermometer has registered in the neighborhood of the century mark almost every day since the "Ex" opened.

The people of St. Louis once decided that they preferred Herbert and his band to any other band in the country, and the reason is not only to be found in the executive abilities of the band as a whole, but also in the fact that Herbert, more than anybody else, knows how to arrange a program to suit the different tastes of a mixed audience.

It is men like Victor Herbert who educate the people and give them the right understanding of music. It is with regret we see him leave, successful bandmaster, successful light opera composer, successful accompanist and successful 'cello virtuoso, as only Victor Herbert is.

PETER ILITSCH TSCHAIKOWSKY,

Was born April 25th, 1840, at Votinsk, in the government of Viatka, in the Ural district, Russia, and died November 5th, 1893, at St. Petersburg. Early his father who was director of the Technological Institute at St. Petersburg, decided that his son should enter the public service, and after he had completed his course of study, he was in 1857 appointed to a post in the Department of Justice.

Tschaikowsky's musical talents had in the meanwhile asserted themselves, and although meeting with great opposition from his father, he continued his musical studies. Later on he gave up his law studies, and having overcome his father's objections, devoted his entire time to the study of music, especially composition.

When in 1862, Anton Rubinstein established his Conservatory of Music, at St. Petersburg, Tschaikowsky was one of his first and most gifted pupils. He studied ardently until 1865, having such teachers as Zarembo in harmony and counterpoint, and Rubinstein, who taught him composition. In 1865 he graduated with high honors, and accepted the year after, the post of professor at the conservatory of which Nicholas Rubinstein was then the head, teaching harmony, composition and history of music. This position he held until the year 1878, when he resigned in order to devote himself to composition entirely. He lived at different times in St. Petersburg, Italy, Switzerland and Kiev, and the latter part of his life he made his home at Kiev, near Moscow.

We all undoubtedly remember Tschaikowsky's visit to America in 1891, when he, on Walter Damrosch's invitation, appeared in a series of festival concerts, at the opening of Carnegie Hall. He at these concerts conducted several of his own compositions, and later on visited several other cities, where he was received with great enthusiasm. A few months before his death Tschaikowsky appeared at Oxford, conducting his own works, and received the degree of Doctor of Music from the University.

Several of Tschaikowsky's compositions are well known, but none as well as his "chant sans paroles," which we print in this issue. Our next number will contain an analytical review of this charming composition.

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VIOLETTA.

[FROM THE GERMAN OF ELISE POLKO.]

... BY JULIAN ...

A FEW hours from Vienna stands a little village, the name of which I have forgotten, but that matters not, for there is only one such charming spot in all the world.

The chapel stands on a hill, with wild roses and ivy climbing up its walls. High linden and chestnut trees entirely surround this peaceful spot, and the chorister's dwelling lies apart from the other homes and is almost concealed by flowers.

One of the chief pleasures of the old chorister's life, particularly since his dear wife died, was the care and culture of these flowers. His darling and only daughter, Violetta, sometimes chided her father for spending so much time with his pets, and his only reply would be: "I love my lillies, roses and tulips, but none can compare with my charming daughter, Violetta."

He had buried his wife when his child had just reached her sixth year, and that was truly the greatest sorrow of his life, which otherwise had flowed along as peacefully as a little brook.

After his wife had closed her eyes in death, a wonderful, powerful comforter came to him, lifted him tenderly in her arms and with soft hands soothed his sorrowing heart. This comforter was Music. In one corner of his sitting room stood an old spinet, and here he communed daily with the great Bach, and Hændel, and also with the old Italian masters.

Violetta did not always find these communions particularly charming, for the old spinet sometimes roared and hummed, and her father's fingers sometimes strayed away from the right notes. She took great care however not to appear disturbed during the performance, but sat quietly engaged with her needle work. When the performer at last, in the highest state of rapture, would stop and look at her without a word, but with an almost glorified expression, she always returned the glance with a nod and a smile and a gentle kiss on the forehead.

He was very fond of relating what he knew of the old masters, and when he discoursed on the great Bach or the delightful Hændel, it was with great reluctance that she was forced to believe that the former wore an ugly long wig, and that the latter took snuff.

Almost daily the old man repeated the same stories, and Violetta listened with the same quiet attention, devotion one might say, without betraying the slightest sign of weariness. She had once seen a celebrated composer herself, and she had never for a moment forgotten it. The people called him "Father Haydn," but Violetta's father called him his "King," and in the depths of his loving heart there glowed a devotion for the "master" quite incomprehensible to Violetta. She remembered when quite a little girl she had once accompa-

nied her father to the royal city of Vienna, where they entered a grand church and listened to some glorious music, called "The Seasons." The first part suggested the opening buds of Spring; then followed Summer, with its fragrant flowers in full bloom; again, the horn of the hunter was suggestive of Autumn; but when Winter drew near, with its storms and tempests, she clung unconsciously more closely to her father, who was so absorbed in the music that he scarcely seemed aware that the child was in the world.

When all was over he took her by the hand and lead her hurriedly and silently out of the church. Outside were many people in groups, old and young, men and women, and in their midst stood a slender elderly man. "Father Haydn" resounded from all sides. Violetta looked up with reverence and saw for the first time the peaceful face of "the great master's," who had a nod and a smile for everyone. In the midst of the greeting from all sides the old chorister pushed through the crowd and seizing Haydn's hand, kissed it, exclaiming, "thanks, Father Haydn; thanks, Father Haydn!"

The master pressed the old man's hand, nodded, and smiled in return. All of this Violetta had been witness to, therefore she was ever after obliged to hear this event daily related. It was like a ray of light in her father's pathway.

"If I can only see 'my King' once more" he used to say, "then I can die in peace."

One day while the lindens were in bloom and the village had put on its loveliest attire, Violetta was sitting in the garden musing, as she often did. Suddenly from the thick hedge which formed the garden fence, a voice was heard humming a lively air, and to this voice belonged a young man with a joyous face, and who was now gazing over the hedge. He seemed tired and carried a portfolio attached to a neat cane. His head was covered with light brown hair, which hung in confused disorder, and on his shoulder he carried a tame starling.

"Lovely, charming maiden! let me come in," begged the stranger, and without waiting for further invitation than Violetta's laughing face he bounded over the fence. The old chorister hurried to the spot. Violetta was laughing until the tears were streaming down her cheeks, for the young man in making the leap had lost his portfolio, and note-paper and pencils were chasing each other around the garden. Just then the starling called out, "Bad luck on bad luck?" The bold springer, extending his hand to the old man, exclaims, "Dear papa, you see here a young music student of Vienna, who has wandered about the whole day in order to steal a melody from the forest birds, but my companion here"—pointing to the starling—"has shamefully betrayed me, driven away the charming singers, eaten up my bread and butter, and now I beseech you to dissolve the everlasting minor scales of a disconsolate stomach into a strengthening major scale of a hearty meal."

This jolly speech so pleased the old man that he immediately invited the lively guest into the arbor, where Violetta brought fresh bread and butter, with rich milk and luscious strawberries. The stranger heartily enjoyed this dainty meal; so did the starling, and they ate and drank and chattered as if for a wager. If the stranger told a joke the bird would repeat it, and between lines call out, "Hello, Figaro! Take care, Figaro!"

Within an hour the host and his guest had become as friendly as though they had been acquainted for years, and the old man even went so far as to relate some of his favorite tales of "Master Bach," finding in the young music student an attentive listener. At last he became so very confidential that he even narrated his pet story of the meeting and hand-shaking with Father Haydn. The stranger smilingly listened until he had finished his tale, and then playfully remarked, "what would you think if I should tell you that Father Haydn had honored me with a kiss."

This assertion the old man absolutely refused to believe, when all at once the starling called out, "The truth, if it kills you!"

By moonlight and starlight they took their departure, and it then occurred to the old man to ask the stranger's name.

"My name is Amadeus, and I shall come very often to see you."

"Only do that, and you shall see my collection of music, a real treasure room, I tell you!" said the chorister, seizing his hand and shaking it heartily. Violetta gave Amadeus a beautiful bunch of flowers, and for this he kissed her as lightly as a butterfly would kiss a charming flower, while the starling called out, "Farewell! auf Wiedersehen!"

After they had departed for some time the voices of the young man and bird could be heard enjoying a jolly duet.

Scarcely four days had passed away when Violetta one morning was startled by the gay student leaping over the hedge again—this time not tired and hungry, but fresh and gay, Violetta laughed as he without any ceremony gave her a hearty kiss, and the starling called out, "he who has found a love!"

The old chorister's face beamed with pleasure as he in a stealthy manner lead the student into a little room, and opening an old chest, displayed to the astonished visitor a collection of valuable works of Sebastian Bach, Hændel, Palestine, and many other masters. Of Father Haydn, there lay some Masses, each work being handsomely bound, and the name and date of birth of the composer inscribed on the back in gold letters.

The young music student examined the many thick volumes with an almost beatified expression, and conversed so intelligently about them that the old man was overjoyed, and laying his hands on Amadeus' shoulders exclaimed, "You also have a great soul for music, and with God's help, will some day become a great musician," and then clasping him in his arms he kissed him tenderly on

(To be continued.)

CHANT SANS PAROLES.

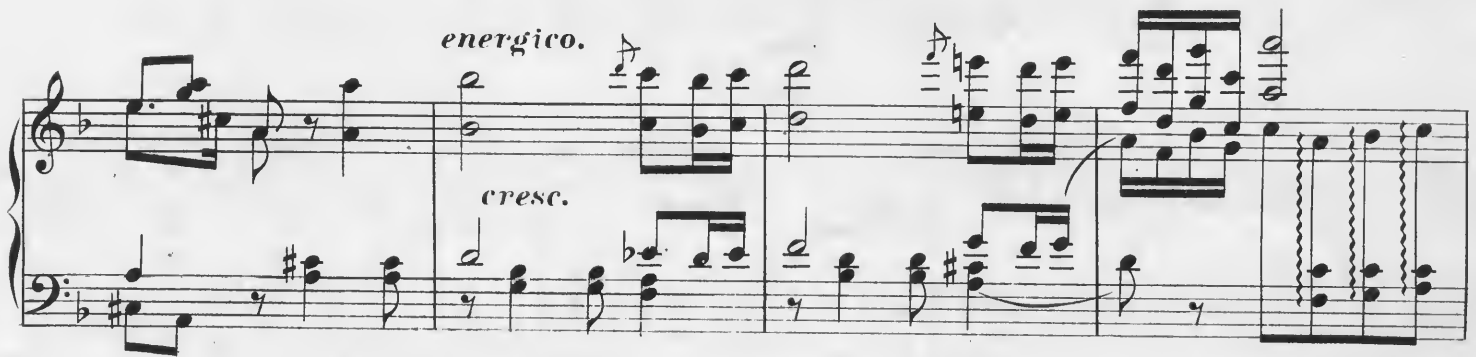
3

(SONG WITHOUT WORDS.)

Allegretto grazioso e cantabile.

P. Tschaikowsky, Op. 2, No 2.

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff joined by a brace. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The tempo and mood are indicated as *Allegretto grazioso e cantabile*. The score begins with a piano (*p*) dynamic. The first system shows a series of chords in the right hand and single notes or dyads in the left hand. The second and third systems continue this pattern with some melodic movement in the right hand. The fourth system introduces a mezzo-forte (*mf*) dynamic. The fifth system ends with a crescendo (*cresc.*) marking. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.



First system of musical notation. The treble staff begins with a series of sixteenth-note chords marked with accents (>) and a forte fortissimo (*ff*) dynamic. The bass staff features a descending line of eighth notes. Dynamics include *dim.* (diminuendo) and *p* (piano).

Second system of musical notation. The treble staff continues with sixteenth-note chords. The bass staff has a more active line with eighth and sixteenth notes. A crescendo (*cresc.*) is indicated in the middle of the system.

Third system of musical notation. The treble staff features a series of sixteenth-note chords marked with accents (>) and a forte fortissimo (*ff*) dynamic. The bass staff has a descending line of eighth notes. Dynamics include *p* (piano).

Fourth system of musical notation. The treble staff continues with sixteenth-note chords. The bass staff has a more active line with eighth and sixteenth notes. Dynamics include *sempre dim.* (sempre diminuendo) and *marc. la melodia.* (marcato la melodia).

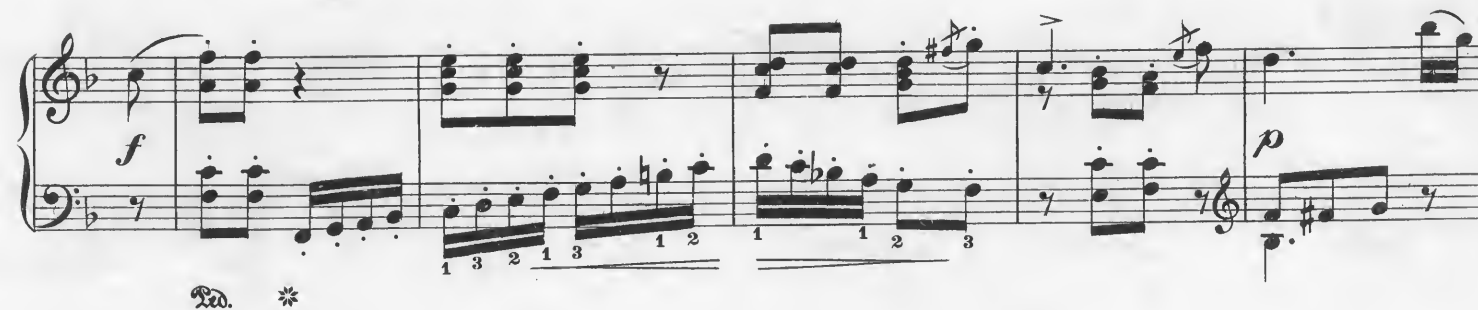
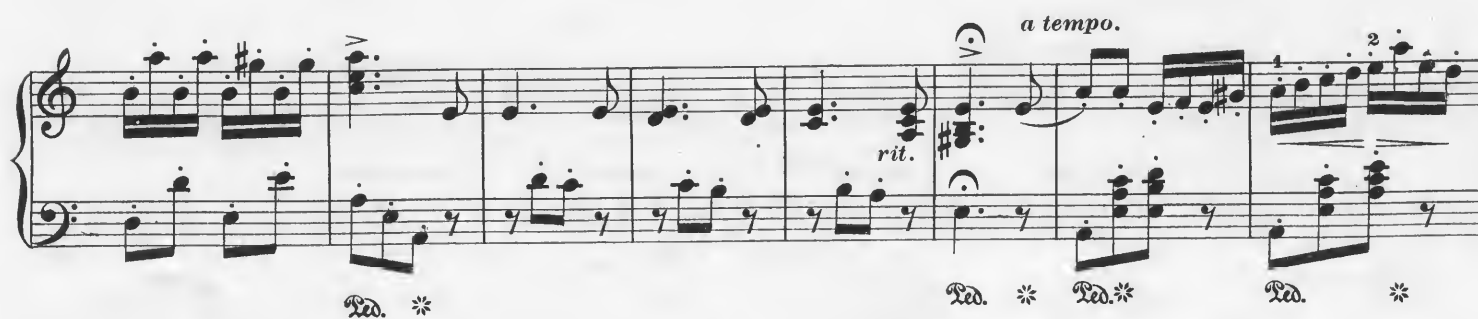
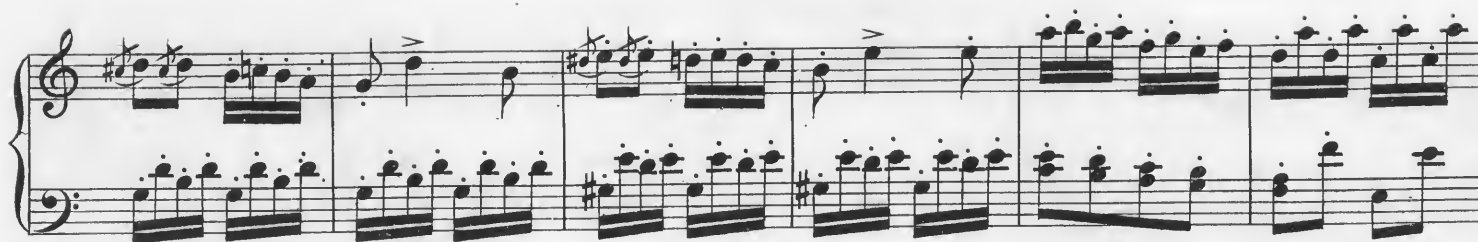
Fifth system of musical notation. The treble staff continues with sixteenth-note chords. The bass staff has a more active line with eighth and sixteenth notes. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo).

THE BALLET.

A. ROSE.

Andante con moto.

The musical score is written for piano and consists of five systems. Each system contains a treble and a bass staff. The first system begins with a piano (*p*) dynamic marking. The second system includes a mezzo-forte (*mf*) dynamic marking. The score is marked with various musical notations, including notes, rests, and fingerings (e.g., 2, 3, 4, 5). Below the staves, there are decorative symbols (a stylized 'L' with a dot) and asterisks (*) indicating specific measures or phrases. The tempo is marked 'Andante con moto'.



a tempo.

First system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 4, 5, 1, 4, 2, 2. Bass staff has notes with fingerings 1, 2, 2, 2, 2, 2. Dynamics include *f* and *p*. Rehearsal marks are indicated by asterisks.



Second system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 4, 1, 1, 2. Bass staff has notes with fingerings 1, 1, 1, 1, 1, 1. Dynamics include *f*. Rehearsal marks are indicated by asterisks.



Third system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 3, 2, 2, 2, 2, 2. Bass staff has notes with fingerings 1, 1, 1, 1, 1, 1. Dynamics include *rit. e dim.*. Rehearsal marks are indicated by asterisks.

Tempo I.

Fourth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 1, 1, 1, 1, 1, 1. Bass staff has notes with fingerings 1, 1, 1, 1, 1, 1. Dynamics include *mf* and *ben marcato*. Rehearsal marks are indicated by asterisks.



Fifth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 1, 1, 1, 1, 1, 1. Bass staff has notes with fingerings 1, 1, 1, 1, 1, 1. Dynamics include *dim.* and *p*. Rehearsal marks are indicated by asterisks.



Sixth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 4, 1, 4, 1. Bass staff has notes with fingerings 1, 1, 1, 1, 1, 1. Dynamics include *sempre.*, *f*, and *p*. Rehearsal marks are indicated by asterisks.

IN SEASON.

3

ZUR RECHTEN ZEIT.

For low Voice.

English words by C. F. BENDER.

FERDINAND GUMBERT, Op. 117, No. 2.

Allegretto.

2. wer die Ro - se

1. Und wel - che Ro - se

1. Where-e'er a rose in

2. Who-so - e'er would

pflü - eken will, pflückt sie zur rech - ten Stund', und wem's be - liebt zu
Blü - ten treibt, und wel - ches Her - ze freit, die freih und blü - hen

beau - ty glows A heart with love sub - lime; They both will woo and
pluck the rose May and perchance he sips Love's nec - tar on that

küs - sen, der küsst auf ro - ten Mund, der küsst auf ro - ten Mund. O
bei - de zur rech - ten Som - mers - zeit, zur rech - ten Som - mers - zeit. O

pros - per Quite best in sum - mer time, Quite best in sum - mer time. Then
bliss-ful hour, From her ver - mil - ion lips, From her ver - mil - ion lips. Then

Single Copy 40¢.

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pflü - cke, Kna - be, pflü - cke, und Lipp' an Lip - pe drü - cke, es
blü - he, Rös - lein, blü - he, o glü - he, Mägd - lein, glü - he, die -

bloom in beau - ty glo - wing, O glow, fair mai - den, know - ing, Now
haste, my boy! O, haste..... thee! Thy lips on hers the sign..... be, The

ist jetzt an der Stund',..... es ist jetzt an der Stund'.
weil es e - ben Zeit,..... die - weil es e - ben Zeit.

is the prop - er time..... now is the prop - er time.
time is now at hand..... the time is now at hand.

ritard. *Tempo.*

colla parte. *Tempo.* *f*

1. 2. Und 2. 3. Es
2. And 3. Al -

weht ein kal - ter Win - ter wind, wohl ü - ber den Blü - then - hag, die

as! the winds blow cold and fierce, Soon o'er..... the frag - rant flowers.. The

Ro - sen sind ver - blü - het, eh's Ei - ner den - ken mag, eh's

ro - ses, they will wi - ther; with them thy bliss - ful hours: with

Ei - ner den - ken mag: Drum küsst sein Lieb von Her - zen, wer

Tempo I.

them thy bliss - ful hour Then kiss thy love un - til con - tent, and

Tempo I.

nicht will Zeit ver - scher - zen, am schö - nen Som - mer -

thus the fleet - ing hours we'll spend, While yet 'tis sum - mer

tag,..... am schö - nen Som - mer - tag.

time..... While yet 'tis sum - mer time.

colla parte. **Tempo.**

SO LOVABLE.

SO LIEB.

English words by C. F. BENDER.

ERNST HARTENSTEIN, Op. 2.

Con molto espressione e dolce.

There's nothing I love more, love more than thee, dear mother, nay! Un - less it be the
 Ich hab' doch nichts so lieb, so lieb wie dich, mein Müt - ter - lein, es müsste denn der

lo - ving God in heav'n, to whom we pray. I love him, 'cause he gave to me and
 lie - be Gott in Him - mel dro - ben sein. Den lieb' ich, weil er dich mir gab, und

kept from sor - row free..... The fondest mother that can be In all this wide, wide world; The
 weil er mir er - hält..... das al - ler - be - ste Müt - ter - lein auf wei - ter, wei - ter Welt, das

fondest moth - er that can be In all this wide, wide world.
 al - ler - be - ste Müt - ter - lein auf wei - ter, wei - ter Welt.

Single Copy 15¢.

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FOREST WORSHIP.

2

WALDANDACHT.

(Abt.)

Paraphrase by Jungmann.

Andante mosso.

pp *cresc.*

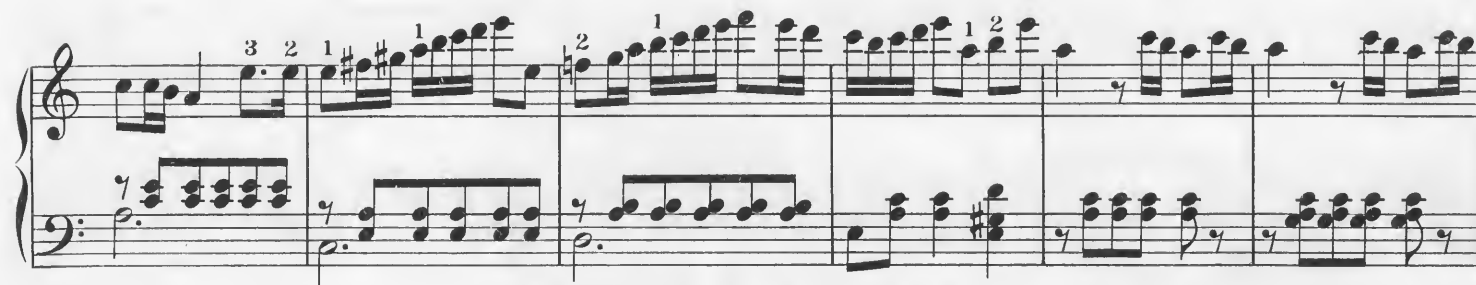
f *fp* *dolce.*

poco *cresc.* *pp*

mf *f* *mf*

p

mf *p*



SERENADE.

To my Aunt and Uncle.

E. R. CONDON, Op. 4.

Moderato.

Violin.

Piano. *p*

Copyright 1897 by the Musical News Publ. Co. St. Louis.

The musical score is written for piano and voice. It consists of five systems of staves. The first system shows a vocal line with a melodic phrase and a piano accompaniment with chords and a bass line. The second system includes the instruction *ben sostenuto.* above the vocal staff and *poco rall.* above the piano staff. The third, fourth, and fifth systems continue the musical development with various melodic and harmonic textures. The piano part features a consistent rhythmic pattern of chords in the right hand and a more active bass line. The vocal part has a melodic line with some triplets and rests.

The first system of musical notation consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. It includes a dynamic marking of *ff* (fortissimo) in the treble staff. The bass staff continues with its accompaniment, featuring some longer note values.

The third system of musical notation shows a change in tempo and mood. The treble staff has a melodic line with a *rit.* (ritardando) marking. The bass staff also has a *rit.* marking. The tempo is indicated as *ben sostenuto.* (very sustained).

The fourth system of musical notation features a piano (*p*) dynamic marking in the bass staff. The treble staff has a melodic line with some rests. The bass staff has a rhythmic accompaniment with chords.

The fifth system of musical notation concludes the piece. It features a melodic line in the treble staff with a *rit.* marking. The bass staff has a rhythmic accompaniment with chords.

Musical score for *Serenade. 4.* The score is written for piano and features six systems of music. The key signature is D major (two sharps). The first system shows a melody in the right hand and a complex chordal accompaniment in the left hand. The second system continues the melody and accompaniment, with a forte (*f*) dynamic marking. The third system includes a melodic flourish in the right hand and a *ben sostenuto.* (very sustained) instruction. The fourth system features a *poco rall.* (slightly slowing down) and *dim.* (diminuendo) markings. The fifth system shows a melodic line in the right hand and a sustained accompaniment in the left hand. The sixth system concludes the piece with a final melodic flourish and a sustained accompaniment.

THE MUSICAL NEWS

VIOLETTA.—Continued.

both cheeks. Whereupon the starling sang out, "Long live Sarastro!"

Amadeus, at the chorister's request, played, and the old spinet trembled under his strong touch. Wonderful melodies rocked the souls of both father and daughter into sweet dreams. As evening approached they all went into the garden, where the young folks ran races, pelted each other with flowers, quarreled with the starling like two children, and when they grew tired and sat down to rest Amadeus related to Violetta his attachment to the bird, saying he would never be separate from it, for his dear mother had raised it and sent it to him, and day and night it was his constant companion.

The summer passed away, but not a week passed in which Amadeus did not come to the chorister's cottage to sing with Violetta (for she sang the old-fashioned songs very sweetly) and to talk with the old man about the great Bach and Father Haydn.

One day the chorister said, "Tell me what do you think about Mozart, who is now creating such a stir in the musical world. I should like to know something of him." "Yes?" "Well," announced the young student, "I know him as well as I do myself, and can give you the most correct information of him. Mozart is a very jolly, careless fellow, who looks something like myself, only more serious when he takes a pen in hand or a directors' baton. He is usually happy and gay as a child, and his soul swims in a sea of sweet sound; the world smiles upon him, and he is the gayest and happiest in the world. He is fond of music, and most of all of a lovely girl's face.

"You would like him, that I know, for he has not an enemy. There is however, one thing which troubles him not a little, and that is the jealousy of his young wife whom he dearly loves."

The chorister laughingly shook his head, and Amadeus, who had not been there an hour, bade a hearty good bye, saying in explanation, "A new opera by Mozart is to be produced tonight, called 'Don Juan,' and I am anxious to know how it will be received. And I am as excited as Mozart himself can possibly be. Tomorrow I will tell you all about it." The starling had scarcely time to call out, "nimble feet; good courage," before his master left without giving Violetta the accustomed kiss, and even forgetting the bouquet of flowers she had gathered for him.

The girl hung her head all that day; whether it was over the withered flowers or forgotten kiss, I cannot exactly say. The next day passed; no Amadeus appeared; the sun sank deeper and deeper in the Western sky and the old chorister sat in his arm chair buried in his note treasures. Violetta, sitting close by with her usual needle-work, humming softly an old song. Suddenly came a knock at the window, and a well-known voice begged admission. Violetta sprang nimbly up, opened the window, accustomed to his pranks,

and the jolly music student of Vienna sprang into the room.

"Dear father," said he, with a face lit up like a spring morning, "Mozart came off right well with his opera! 'Don Juan' is quite tolerable, besides he has sent his compliments to you, and something else, which I shall soon bring in. But first accept a little token from me," and with these words he laid a beautiful volume into the hands of the old man. It was an "Ave Varum." Violetta received a delicate sheet of music entitled: "To My Violet." It was a song, commencing with the words, "A violet grew up unknown" (Goethe).

The girl was overjoyed. The old man was soon absorbed in examining every page of the "Ave Varum;" when this was done he rose slowly, walked to his music chest and placed the volume between Bach and Haendel, then turning towards Amadeus, grasped both of his hands and said, "You know what means *that* place." With tearful eyes Amadeus fell on the heart of the old man, exclaiming, "Father, I am Mozart—the world careless Mozart—to whom this simple token of honor has brought more real happiness than all the applause the world could bring." I thank you, but I have also a surprise for you." He ran out of the door, and a moment later, with beaming face, reappeared leading 'Father' Haydn by the hand. The starling yelled, "Long live, Sarastro!"

One look of perfect joy flashed into the eyes of the old man, but the trembling of his lips was the only greeting for his "King" and master.

The body was too weak to endure this shock to his loving heart, and as Haydn, with extended hand and kindly smile, said, "God bless you!" and as Mozart and Violetta, with anxious and bodeful faces supported the old man, God beckoned him, and his soul soared up to that kingdom of eternal heavenly harmony.

Many, many years since then have passed away. Father Haydn has for a long time directed the heavenly choir. Mozart, also, slumbers in the cool earth; these and many other musical stars have disappeared from our world, but that little village still looks lovely from among the trees, and the "old lindens" are fragrant as in former days. In the chorister's dwelling lives an old woman quite alone, who was the once charming Violetta. She has never married, and lives a dream life on her past remembrances. If you should ever chance to visit her, you must ask her about Master Mozart. Then her eyes will light up and her cheeks will glow as they did in youth and she will talk of him by the hour, and at last she will perhaps show you "her jewel," a very yellow sheet of paper on which is written in a running hand, "A violet grew up unknown."

JULIAN.

SOUSA'S DEBUT.

It Was as a Violinist Before an Audience of Lunatics.

For many years Sousa was a violin soloist of note before he entered the field of military band

music, and a few nights ago while in a reminiscent mood the noted composer recalled the circumstances of his first appearance in public at the tender age of 11 years.

"My initial bow as [a solo performer was made before an audience composed almost entirely of lunatics," remarked Sousa, with a smile at the memories this evoked. "Just outside of the city of Washington is the St. Elizabeth Insane Asylum, which is maintained by the United States Government, and in my youth, as indeed even now, it was the custom for local musicians to give occasional concerts at the asylum for the amusement of the unfortunates confined there. My music teacher, John Esputa, frequently managed these affairs, and on one occasion, finding himself short of talent, he sent word to my house that I should hold myself in readiness to assist him with a violin solo.

"I am free to confess that the prospect of such a sudden and novel debut unnerved me. I didn't want to go a bit, but as Esputa was a martinet for discipline, I knew it would be idle to protest, so I resorted to subterfuge. Shortly before it was time to start for the asylum I presented myself at my teacher's house with the excuse that I did not have a clean shirt at home, and it would therefore be extremely improper for me to appear in public with untidy linen.

"But alas for my hopes, for Esputa made me go to his room and don one of his shirts, which proved many sizes too large for a boy of 11. I remember painfully that it was wrapped around me almost twice, and the collar was pinned on fore and aft. If there was a more uncomfortable boy in the city of Washington than myself on that night he must have suffered the very ecstasy of misery. I wandered around gloomily until my number on the programme was reached and then stumbled on the platform. The thought of that borrowed shirt and the idea that I was playing to crazy people must have unnerved me, for I had not played more than a dozen bars of my solo before I forgot every note and was on the point of breaking down. At this point I glanced at my teacher seated at the piano to play my accompaniment, and the wild glare of rage that met my look frightened me to renewed efforts, so I began to improvise. I could hear Esputa swearing at me under his breath as he tried to follow the wild flights of my fancy.

"Then the pin that held my voluminous collar slipped its moorings, while the collar made a wild dash over my ears. This was too much for me, and despite the torrid imprecations of my teacher, I brought my unique solo to a sudden end, and then made a frantic effort to escape the scolding which I knew was in store for me. But Esputa seized me as I left the platform and hissed in my ear: 'Don't you dare to eat any supper here tonight!' All the rest of the evening I had to school myself to refuse the repeated invitations of the asylum authorities to partake of refreshments.

"That proved a very effective method of punishment, for I was very fond of ice cream in those days."

THE MUSICAL NEWS

Gotham Gossip.

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Paul Steindorff has obtained the permission of Augustin Daly to conduct the performance of opera comique and ballet which are to be given at the new Astoria Hotel, commencing December 6.

Frank Damrosch started his sight singing class at the New York College of Music (Alexander Lambert, director), on Thursday afternoon, October 28, at three o'clock.

Mme. Marie Tavy, the grand opera prima donna, will make her first appearance on the New York vaudeville stage November 8th, at Keith's Union Square Theatre.

The opening of the German season of comic operettas at the Irving Place Theatre is definitely set for November 4, with the production of "The Cooing Dove," in which Julie Kopascsy will make her debut as a star.

The first concert of the Rubinstein Philharmonic Orchestra was given last week in the auditorium of the Educational Alliance, at which the entire orchestra of thirty-four pieces under the direction of Leon Kramer, was heard to good advantage.

The Jennie Franko Trio will give its first chamber music concert of the season at Chickering Hall next Tuesday evening, with the assistance of Miss Sarah Martin Gribbin, soprano; Mr. Carl Bernhard, bass-baritone, and Mr. Max Liebling, accompanist.

Walter Damrosch, conductor of the Symphony Society, announces the opening concert for Nov. 5th. A series of five afternoon and five evening concerts will be given, extending from November to April 9th, with the following soloists: Melba, Trebelli, Ysaye, Bisham, Marteau and others.

The sale to new subscribers of the Symphony Society is now open at the box office at Carnegie Hall. During the past week the sale has been open for old subscribers, and nearly all have retained their seats, and all of the seats but two have been subscribed for.

Eight public rehearsals and eight concerts will be given during November, December, January, February, March and April by the Philharmonic Society of New York, at Carnegie Hall. This is one of the oldest societies in New York, this being its 56th season.

The following soloists have been announced: Ysaye, Pugno, Marteau, Gerardy, Nordica, Plancon.

The prospects for a brilliant musical season in the East and especially in New York, were never brighter, despite the absence of Grand Opera at the Metropolitan. In fact, with the Grand Opera Tableaux at Hammerstein's, with their "home spun" stars and the exceptional list of soloists announced for the concerts, a season of Grand Opera will hardly be missed.

Advices from cities and towns where Anton Seidl's orchestra has played this season indicate an increase of musical enthusiasm entirely in keeping with Mr. Seidl's recent triumphs in London and at Bayreuth. After a tour of the Eastern and Middle States and Canada, the organization, including Mme. Julie Riving-King, as soloist, will inaugurate a series of concerts at the Brooklyn Academy of Music under the direction of Mrs. Laura D. Langford.

The sale of seats for the series of concerts of the Boston Symphony Orchestra at the Metropolitan has begun, and seats promise to be at a premium soon. The orchestra consist of 87 performers under the direction of Mr. Emil Pauer, who announces the following soloists: Melba, Nordica, Joseffy, Kneissel, Loeffler.

This virtuoso orchestra is one of the highest exponents of orchestral work in the country, and the concerts Nov. 11, Dec. 16, and during January, February and March will be a musical treat.

An interesting musical event was Mme. Marcella Sembrich's concert at the Metropolitan Opera House on Tuesday evening, her re-entree after an absence of over twelve years. The orchestra, which will be one of the features of Mme. Sembrich's American tour, was under the direction of Signor Beignani, who will be remembered in connection with the grand opera season of the last four years.

The soloists were Wm. Lavin, tenor, and David Bispham.

Mme. Sembrich sang the following as only she can sing them:

Grand Aria, "Se Seraglio,"	Mozart.
Recit. and Aria, "Norma,"	Bellini.
Lieder (a) "Nussbaum,"	Schumann.
(b) "Forelle,"	Schubert.
(c) "Fruehlingszeit,"	Becker.

There are two strong elements of success in "The Idol's Eye," the operatic extravaganza produced at the Broadway Theatre. One is the admirable score of Victor Herbert, a little bit redundant, perhaps, amazingly noisy in spots, but full of melody, rhythmic spirit, character and vitality, and composed, constructed and worked out with the skill of a master and the enthusiasm of a born musician.

The other is the personality of the comedian, Frank Daniels, comically quaint, ludicrously original, irresistibly absurd.

Fundamentally the plot has an entity. The story of a Hindoo idol, whose eyes of huge rubies have respectively powers of love and hate, sounds like an old Oriental legend, and its utilization by Harry B. Smith is ingenious and lucid. But in its illustration the librettist has been too extravagant. He plays too freely with incongruity. Even in the wildest flights of improbability there can be relation and concord. The mixture of Brahmin priests, Nautch girls, Anglo-Indian soldiers, American aeronauts and novelists and Scotch freaks was sufficient. The introduction of a Cuban planter added nothing to the concoction.

The lyrics are neat, but the dialogue is a

reversion to Mr. Smith's worst style of slang—the slang of provincial New York—of vulgarity and of the humor that is parti-abuse and parti-coarseness. By itself the book, in spite of its better parts, would not satisfy the public, but relegated to the background as it finds itself, by the merits of the score and performance, it is not an impediment to success.

Mr. Herbert is composing so cleverly now-a-days, that he is constantly raising the standard by which his work is to be judged. With the exception of a too liberal use of his brasses and his drums, moments of undue audacity in his concerted passages, a few phrases of exuberance in his musical characterizations—Oriental, Spanish and negro—in which national or typical forms are exaggerated almost to caricature, this score is a delightful one.

The melodies are original—all but one—and the choruses are superb. They are developed beyond the limit usually fixed in comic opera, and call for work by the singer of a most difficult sort. One of these choruses commencing a capella by the female voices, "Oh, Brahmins old and wise," and developing into a magnificent tutti, is worthy of serious opera. There are good soli for everybody, catch topical songs and a sextet, "Fairy Tales," which will become a tune of the day.

Frank Daniels introduces all of his tricks of grimace and gesture, all of his personal oddities and adaptation of his physical peculiarities. He edges at times too close to pure coarseness, but the laughable note is always dominant. Some grotesque comedy by Alf C. Whelan and Will Davenport, neat singing by Norma Koop, a pleasing exhibition of beauty by Helen Redmond and an ambitious attempt to rise in her profession by Claudia Carlstedt are features of the performance.

The costumes and scenery are symphonies in color.

Daniels has invented a new entrance—the trick of all comedians—he dives from the clouds to earth.

"La Poupee" is an undeniable success. There was scarcely a vacant seat in the Olympia last week, and the constant and hearty applause, which reminded one of the old Metropolitan days, must have been very gratifying so at least one person, "Oscar the Wise." Oscar Hammerstein is the "Napoleon of the amusement world," in that he has succeeded in doing what no other manager would dare attempt, putting "nobodies" in star parts and satisfying the whims and fancies of a critical metropolitan audience.

Anna Held was the only member of the company whose name is familiar to New Yorkers, and I congratulate Miss Held on her success. It is a long jump from "Will you Come and Play with Me?" in "A Parlor Match," to Alesia in "La Poupee."

The other members of the cast were somewhat constrained and nervous the first nights, but are rapidly proving themselves artists of real worth, and "La Poupee" bids fair to have a long and prosperous run.

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FOUR REMARKABLE NEW OPERA STARS

There are four women singing on the stage of New York today whose careers are full of encouragement to the born nightingales of God's own country.

They are Americans. Their names do not end in "olo" or "ini," nor do they spoil the effect of tender passages by singing "I loaf" where the librettist has written "I love."

They are four of the leading ladies appearing nightly on Mr. Hammerstein's stage. When that verveful impressario conceived the idea of giving grand opera in tableaux vivants he looked about him for native talent. There is plenty of it. He did not have far to look.

A young Texas girl, Francis Lee, had applied to Mr. Hammerstein for a place in the chorus of "Marguerite." He found that she had a dramatic soprano of unusual power and sweetness. When he told her it was worth her while to cultivate it for grand opera, Miss Lee replied that she had no money and begged simply to "go on" in the chorus. Mr. Hammerstein placed her with Agramonte. Her progress was rapid, and when the manager had matured the plans of his production he had no hesitation in intrusting her with "Rigoletto." She is very beautiful as well as a singer of unusual range and versatility.

Silver-sweet is the wonderful voice of Miss Silver, whose stage name is Emilia Hitch. She was actually a chorus girl, singing and posturing away for her living in the chorus of "Marguerite," when Mr. Hammerstein's quick ear singled out her pure, fine tone from the others and promptly decided that it was worth a course with Agramonte. The result has been that she has created a great sensation in town.

As for Mme. Ludington. The story of Helen Ludington's life is a strange mingling of wealth and poverty, of triumph and disappointment.

Born in the Dakotas, the daughter of Chas. Wesley Batchelor, a well-known Methodist missionary who has spent his entire life among the savage Sioux, her childhood was spent in the wilds of the Northwest. Her playmates were Indians; she has no brothers or sisters, and until fifteen accompanied her father along many a weary mile of the Missouri to look after his traps, for Chas. Wesley Batchelor was a trapper as well as a preacher. Her young eyes were trained to distinguish between mink, beaver and bear signs, and she could shoot a gun as well as the "next fellow." One "big Injun" Sioux chief fell in love with her brown eyes and long black hair, and she had to be sent away from home for a while to get rid of him. When along came Harrison Ludington, son of Wisconsin's wealthy governor. He was hunting big game on the upper Missouri. He saw Helen, and hunted no further. He thought her very beautiful. It was love at first sight. He captured this young child of nature, this daughter of the Dakotas, and made her his bride and the mistress of millions "in a minute."

But she did not take kindly to civilized life. Newport didn't understand her, and she didn't care for it. She didn't even like the tables at swell resorts. She loved jerked venison and big white onions. Her husband took pleasure in humoring her whims as far as he could.

Nature had given her a phenomenal voice and a physique to send it forth. She would sing, and her accommodating husband took her to Mme. Rudersdorf, in Boston. The eccentric Madame listened to Mrs. L.'s voice for a moment, and then exclaimed: "Ach! mein Gott! right from heaven; the only kind I teach! Tell that man, that husband of yours, to deposit \$2,000 to my credit, and then clear out. You can't learn to be a great artist with a fool man hanging around!" And the fool man obeyed; his wife would sing.

After lessons in Paris, Mr. Ludington concluded that his wife could sing well enough to please the select few before whom he would permit her to sing, and so returned to the United States.

Shortly after this she accompanied him to the South America, where he had vested almost his entire fortune in railroad and mining interests. While crossing the Caribbean Sea a terrific storm was encountered; the vessel struck a reef and went to pieces. A landing was effected for the passengers, but everything was lost, and twenty days elapsed before they were taken off. Eventually reaching the U. S. of Colombia, Mrs. Ludington, for convenience in boys' costume, accompanied her husband up the Magdalena River in canoes for over 600 miles. But the loss of the vessel with its valuable cargo of machinery, together with the earthquakes, which threw down some most costly railroad bridges and destroyed thousands of dollars worth of property, discouraged Mr. Ludington and so crippled him financially that he returned to the United States, and shortly after died.

For several years his widow lived on in luxury, and then came the unpleasant announcement that there was no more money. Then came the hardest blow of all, the loss of her only child, Lowden, and then—the stage.

Sig. Quinto is a light-hearted young Italian who came from Italy with vouchers for many a triumph achieved in Turin. He was almost penniless when he applied to Mr. Hammerstein for the role of Rigoletto. He had even worked in an Italian restaurant for \$3 per week and board.

Max Eugene, who sings Wolfram in "Tannhauser," is the only member of the company who has won previous success here. He sang the title role in "Brian Boru" last season, and a romantic story was then circulated that Eugene, in spite of the German name, was of direct Hibernian descent and used to sing Irish ballads at fairs and markets in Connemara. As a matter of fact, Eugene is a Viennese, and still struggles with the English tongue.

"What's the use of importing Melbas and Calves" said Mr. Hammerstein jubilantly last week, "when you have got singers just as good right here at home? I'm of the opinion

that the New York public knows a good thing every time it gets it, and when the audiences at Olympia rise in their seats every night to applaud my 'discoveries' I don't think I made any mistake in encouraging native talent."

THE ITALIAN BANDSMEN WILL EXERT A GOOD INFLUENCE IN AMERICA.

Although the Banda Rossa is not an extraordinary organization as far as reed and brass bands in Continental Europe are concerned, its work is of such a high quality in its fundamental character that it is bound to exert a most beneficent influence in this country. People who have heard the Austrian military band play will hardly agree with the extravagant praise which has been showered on the musicians of Signor Sorrentino. Recollections of Gilmore's Musical Corps in the heyday of its fame, will not be wiped out by the achievements of this Italian organization.

But there are other considerations based upon the fact that, with very few exceptions, the bands of this country are weak and impotent agents in music. The Banda Rossa is to give concerts in all the cities of the country, and the contrast of its work with that of the regular army, State militia and so-called cornet bands, here, there and everywhere, should certainly lead to better things.

These musicians from San Severo are instinctively artists. They play with enthusiasm and with a degree of discipline which should be emulated. In precision, vigor, attention to details, elasticity, the band is admirable. In music which is of an expressive character—melodic passages and so on—the band plays with rare quality. But the tone quality is heavy and dull, the fortissimos are too emphatic, the phrasing is abrupt and the accentuations are too forcible.

Mr. Edward M. Read (of St. Louis), has the happy faculty of writing easy teaching pieces that contain much melody, and that are deservedly popular with both teachers and pupils. His latest compositions are "The Magic Slipper," a graceful shadow dance, and a set of six grade one pieces for children, called "Pussy's Music Lesson." The latter has a beautiful colored title.

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Boston Notes.

From our Regular Staff Correspondent.

Hon. William S. Harris, U. S. Commissioner of Education, at Washington, formerly of St. Louis and Boston, sets the pace for Bostonians, when he remarks, "the man who does not know the music of Beethoven, can no more be deemed to have a liberal education than the one who does not know the works of Shakespeare." Now the Boston Symphony Orchestra renders Beethoven (as indeed every other composer), with especial power, and no individual who has earned a right to the title, feels that he can any more absent himself from these concerts than from his dining table or office desk.

The "Symphony" opened the musical season here, generally speaking. The first public rehearsal and concert were given on October 15th and 16th with the following programme:

"Academic Overture,"	-	Brahms.
"Symphony No. 7,"	-	Beethoven.
"España,"	-	Chabrier.
"Poème Lyrique,"	-	Glagounow.
"Kaiser March,"	-	Wagner.

Naturally the house is always packed and enthusiastic. Music students who flock to Boston, also flock to Music Hall early on rehearsal afternoons, for the "rush" seats. These seats are in the second gallery, and are twenty-five cents—to those that get them! Long processions of the anxious, wait for hours outside the closed doors, in different degrees of patience and impatience. The hour arrives, and Presto!—the portals unfold! (or would, if there were any respectable portals 'round about that shabby Music Hall to "unfold"!). The erstwhile listless, tired throng, suddenly becomes all animation; they hurry, scurry and jostle against each other, in their eagerness to reach a seat. Some get there—(pardon), and more don't! On the principle of to "him who overcometh," or her (usually her), a seat will be the reward, the most nervy individuals usually securing the prize.

They all seem as hungry for music, as for quail on toast, or rare old Bourbon (this being an unusually thirsty town).

A season of ten "Chamber Concerts" is announced, to be given under the auspices of Harvard University, at Sanders' Theatre, Cambridge. The first one takes place October 19th, when the superb Kneisel Quartette will play the following programme:

Haydn	—	Quartette, op. 76, in G.
Mozart	—	Quartette, in C (dedicated to Haydn)
Beethoven	—	Quartette, op. 74, E flat (Harp Quartette).

These concerts are supplementary to, but entirely distinct from, a course of lectures given to students by Prof. John K. Paine, on the "Chamber Music of Beethoven and other Modern Masters." They are open to all members of the University and to the public.

"The Highwayman," an entirely new comic opera, is booked for one week at the Hollis Theatre. This is another of the joint productions of that fertile brained pair, Reginald de Koven and Harry Smith, authors of,

notably, "Robin Hood" and "The Fencing Master." Much interest is felt in this production, of which, more anon.

The "Haendel and Haydn" has had three rehearsals of "Arminius," by Max Bruch, but sad to relate, the rank and file of the basses, particularly, has suffered a depletion. Many of the dissenting officers favorable to Mr. Lang and opposed to Mr. Zerrahn, just won't sing! They were highly valuable as finely educated men, administrative officers and intelligent singers, and the old time sonority of tone from the bass quarter, is painfully missing. However Mr. Zerrahn goes bravely on wielding the baton under fire of critics to the right of him, critics to the left of him, critics to the fore and critics to the aft. His vitality amazes. 'Tis his voice constantly heard above all others, assisting the bass, and as often (or oftener), the tenor!

In speaking of the trouble in this society, Philip Hale scornfully calls it a "row," and says, "It is a pitiable sight, this spectacle of members of the venerable society squabbling, calling each other names, sulking, eager to fall into the hands of the interviewers," adding, "Much might be forgiven if either Mr. Zerrahn or Mr. Lang were admirably qualified for the position, etc."

The Worcester, New Hampshire and Maine Festivals are things of the past. The latter being most recent, may be touched upon, en passant, as having surprised many in the enthusiastic reception accorded Mme. Blauvelt, who divided the honors with their own (main) Maine girl, their pride, Lillian Nordica!

Another favorite was our former St. Louis baritone, Gwilym Miles, of N. Y., who made a decidedly favorable impression.

Mrs. Emil Paur and Miss Lena Little give two recitals at Steinert Hall, on the evenings of November 23d and 30th, assisted by Mr. C. M. Loeffler, the celebrated composer and violinist, of the Symphony Orchestra.

Mr. Paur, leader of the Symphony Orchestra, is exceedingly interested in a new composition of Mr. Loeffler, a symphonic poem for orchestra and two violas d'amour obligato, entitled "The Death of Tintaquiles," after Mr. Maeterlinck's drama "La Mort de Tintaquiles." It is understood that this will be on a symphony concert programme soon.

Mr. Max Heinrich, Boston's vocal boast, has announced dates for three Song Recitals, on Tuesday evenings, November 2d, December 7th and January 8th. He presents entirely new programs of songs not heard in his recitals, among which will be the "Vier ernste Gesänge," by Brahms, the complete cycle of "Spring Songs," by Sir Alex. MacKenzie, songs by Schumann, Schubert, Jensen, Franz, Tchaikowski, Foote, Chadwick, MacDowell, Bullard and others.

Mr. Heinrich is inimitable! A pronounced musician to his finger tips; he combines artistic temperament with rare skill. He told me confidentially, that he had "no voice." (?) Granting this, he contrives, somehow, by leger de main? by hypnotism? or (pardon) magnetism? to "take his audience in his arms," as, in an enthusiastic moment, W. S. B. Mathews makes Paderewski do!—and foolish people we, we listen entranced to a "man without a voice," for two hours, and then like "Oliver," cry for more! I don't mean more voice, but

for more singing! A rare gift of this talented artist, is the ability to accompany himself, which he does with unusual finish and ease. Even in songs and accompaniments that ordinarily require one person's undivided attention for either, he sings, and plays, seemingly unconsciously, so without apparent effort.

Seated at the piano, with face always inclined to his audience, he fairly speaks out his song!—and Mr. Heinrich tells me that he never had a vocal lesson! Even so, his name is down on every program of note, here.

The "Star Course" opened its season with a concert given by the Chicago Marine Band, T. P. Brooke, the celebrated composer, conducting. The band also gave two concerts at the Park Theatre, Sunday, October 17th, assisted by Miss Sybil Sammis, the popular soprano of Chicago, who was such a success here last year. Encores were demanded and granted by the "genial" bandmaster 'till they outnumbered the regular pieces on the program. Miss Sammis' songs were greeted enthusiastically.

Some of the older readers of THE MUSICAL NEWS will recall with an Auld Lang Syne thrill, their favorite of other days, Mrs. Bunine Kreiter Loomis, who charmed them with her rich voice and artistic singing at Second Baptist Church. Her husband and self recently visited the writer en passant through Boston (good St. Louisans always do that!). She is as winning and pretty as ever. For the art of throwing her whole soul into her song, bringing out the meaning of each word and note, she has few rivals on any stage.

May Irwin has just ended a three weeks' engagement here. As "The Swell Miss Fitzwel," she captivates even cultured Boston's critical eye and ear with her natural acting and irresistible darkey melodies.

And to think! Some of the Mark Hopkins millions are to benefit music!—to go towards erecting a magnificent monument to the divine art! Yes, and the beautiful Berkshire Hills are to do honor to, and be honored by, the greatest conservatory in the world! The King of instruments, the organ, is now to have a home all of its own! All this is due to Mr. Searles, who married the widow of the Prince of the Pacific Coast!

Mr. Searles is a man of quiet, refined, artistic tastes, a lover of music, especially fond of the organ, on which he is a proficient player.

Isn't this interesting, being an emanation from the pen of Mendelssohn of a different kind from what we are accustomed to:

(A MENDELSSOHN POEM.)

"If an artist gravely writes,
To sleep it will beguile;
If the artist gaily writes,
It is a vulgar style.

If the artist writes at length,
How sad his hearers' lot;
If an artist briefly writes,
No man cares a jot.

If the artist simply writes,
A fool he's said to be;
If an artist deeply writes,
He's mad 'tis plain to see.

In whatever way he writes
He can't please every man;
Therefore let an artist write
As he best and can."

And hereunto have I set my hand and seal,

CHARLES BANK.

THE MUSICAL NEWS

Buffalo, N. Y.

From our Regular Staff Correspondent.

Throughout the country orchestra concerts promise to be the important feature of the musical season for '97-'98. Unusual preparations are being made by the various orchestral organizations, and in some cases, unusual tours are being planned.

The leading orchestras are, the Boston Symphony, Paur, conductor; New York Philharmonic, Seidl, conductor; New York Symphony, Damrosch, conductor; Chicago Orchestra, Theodore Thomas, conductor; the Pittsburg Orchestra, Archer, conductor; and last but not least, the Buffalo Orchestra, John Lund, conductor. Its effects on the musical growth and advancement of the city are most important.

The plans for the Buffalo Orchestra include an important novelty for the organization. It is the intention of Mr. Lund and Mr. Lautz, at the close of the Buffalo season to make a short tour with the Orchestra. The cities to be included in the tour, now under consideration, are, Toronto, Erie, New York and Philadelphia.

Even for an artistic standard this would be an excellent departure for the Orchestra. The knowledge that cities like New York and Philadelphia would pass judgment on its merits, would necessarily conduce to demand a higher standard from each member of the Orchestra.

Not that Buffalo's good opinion is easily obtained in musical matters, for it is well known, and it has often been stated that Buffalo concert-goers are exceedingly cold and critical. They certainly believe, however, that the Orchestra would receive the warm approbation of sister cities, and would surprise them by excellent programmes, well executed.

During their recent visit to New York, Mr. Lund and Mr. Lautz engaged several soloists. Those promised are, Rosenthal, Trebelli, Gadski, Siloti, Evan Williams and Ferguson.

For the first concert Mr. Lund will probably play the symphony of an American composer, either Shelley or MacDowell.

The Orchestra will number fifty men. Rehearsals will begin in the early part of November.

It is only a few years since Buffalonians had to depend upon Eastern organizations for their best orchestral concerts. Time has effected a change in this regard, and has provided Buffalo with a body of musicians whose work compares favorably with that of any orchestra in the country. It is maintained solely for concert performances, and the ability of its splendid conductor, John Lund, has elevated it to a plane where there is no doubt as to merit and excellence.

* * *

A local musical organization, to be known as the Cecilia Club, has been formed for the purpose of studying the lives and works of the great composers, and to stimulate an interest

in musical literature. The officers of the society are Miss Ida Boëddinghouse, president; Miss Clara Smith, vice-president; Miss Mabel Worthington, treasurer, and Geo. A. Durand, secretary.

The programme of study arranged for this season is, Oct. 26, Haydn, Beethoven, Schubert; Nov. 30, Mozart, Mendelssohn, Weber; Dec. 28, Chopin, Miscellaneous; Jan. 25, Schumann, Grieg, Raff; Feb. 22, American composers; March 28, Liszt, Brahms, Henselt; April 25, R. Wagner.

* * *

The Symphony Maennerchor will celebrate its fourth anniversary Oct. 28.

For the first time the united Male Choirs of the German Baptist Churches of the city will appear as a mass-chorus and render "The Lord is True" and "The Song of the Lamb," by F. Hoffmann. The rehearsals promise great success.

F. HOFFMANN.

SPECIAL NOTICE.

Readers of THE MUSICAL NEWS are requested to examine carefully our monthly musical publications, which can be had separately in sheet form. The careful phrasing and beautiful typography will recommend these publications for teaching, and we shall be pleased to supply teachers at special rates.

Questions on musical subjects of general interest will be answered monthly in THE MUSICAL NEWS.

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THE MUSICAL NEWS

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Next week, beginning with the Sunday matinee, October 31, one of the most liberally featured programmes ever presented at the popular theatre, will be seen. It will be replete with novelties, introducing two dramatic attractions, and presenting for the first time in St. Louis, the great Chinese play, "Yuit-Tong," produced under the personal direction of author-manager Fred Cooper, of San Francisco, Cal. The vaudeville entertainment will be noticeably brilliant in the splendid array of high-class acts, forming an entertainment of itself that cannot fail to afford the most eminent satisfaction. The excellent stock company, re-inforced by six people of the original cast, will present "Yuit-Tong," the Chinese play, representing the weirdly fantastic life in Chinatown, San Francisco. The piece will be given on an elaborate scale, with all the original stage properties, scenic effects, accessories and costumes. The stock company will also present a laughable farce in one act, called "My Turn Next." The celebrated society caricaturist, Miss Mary Norman, will make her *debut* before St. Louis audiences. She is regarded as the most natural and pleasing monologist on the stage. Sam and Kitty Morton, the world's greatest dancers; Satsuma, the celebrated juggler; Miller Turnour, the famous aerial artiste; Chas. E. Wilson, Irish comedian and dancer; M'lie Karnochi, lady magician; Van Auker, McPhee and Hill, peerless horizontal bar performers, and the ever entertaining Cinematographe, with new and fascinating views of famous scenes and incidents, will form an exceptionally brilliant programme, all for the winning prices 10c, 20c and 30c.

honor, with laurel wreath in silver, each year.

The first diamond medal prize was awarded October 8th, 1897, to the chorus choir of the Church of Our Father, of East Boston, of which Mr. Warren F. Adams, the prominent teacher and tenor, is director. At this ceremony, addresses were made by Mayor Quincy, Edw. Everett Hale, Benj. Fay Mills and other well-known people.

Mr. Herman P. Chelius has long been prominently connected with Boston musical interests, and with the Boston Conservatory for seventeen years. He is a purposeful musician, and has carefully prepared a practical, graduated and comprehensive system of touch and technique, greatly superior to ordinary methods. His musical "time table" has been adopted in many schools.

Mrs. R. M. Floyd is also a valued instructor in the Conservatory, in the piano and organ department. Her musical training began early, and a thorough foundation and rigid work was exacted by her father, now evidenced in her teaching and church organ work.

The only child of Mr. and Mrs. Floyd, now seven years of age, is an apt little violinist, and sang at four years of age in a concert at Tremont Temple, before 4000 people.

Mr. Floyd directs the orchestra of 50 pieces, now playing at the B. Fay Mills meetings at Music Hall, while Mr. Warren Adams conducts the chorus of 300 singers.

Among the names of the Boston Conservatory Council are to be found many eminent men, among whom are Dr. Geo. C. Lorimer, Rev. E. A. Horton, Oliver H. Durrell, Gov. C. A. Busiel, N. H., Hon. H. A. Thomas, P. M. City of Boston, John Shepard, Shepard & Norwell, John H. Holmes, Editor Boston Herald, John C. Haines, President Oliver Ditson Co., B. J. Lang, B. A. Cherry, Vanderbilt University, Geo. F. Whiting, S. B. Whitney, Geo. L. Osgood, Warren W. Adams, L. M. Floyd, John L. Stoddard, the famous lecturer, and many others.

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BOSTON CONSERVATORY OF MUSIC.

We present on our title page the President of the Boston Conservatory of Music. Mr. R. Marriner Floyd, and Mr. Herman P. Chelius, Musical Director.

In selecting Mr. Floyd for its president and business manager, the Directors of the Conservatory showed rare wisdom. Such is his winning address, cordial and sincere manner, that the music student seeking instruction, who comes under his sunny influence, and the warm grasp of hand, is morally certain to register! He, too, will ever after be devoutly thankful that he has come in contact with that rare aegis, a genial, interested and interesting Boston man, who combines artistic sensibilities with decided business ability.

Mr. Floyd is a fine violinist and teacher, and has, besides, built up a world-renowned watch and clock business. He is a man of affairs, with fine executive ability, and is interested in many outside matters.

A colossal scheme for elevating and improving church and Sunday-school music, has originated with Mr. Floyd. He offers \$10,000 in prizes for five years, for excellence in solo singing, quartette and chorus choir work, directing, organ playing, etc. Any city or town in the United States can enter the competition. A great Church Music Festival is to be held the first Tuesday in June in Boston, and the second Tuesday in June in New York. This to take place every year for five years. Any city sending five or more applications, may, at their request, have judges sent on, free of expense, from Boston, should the choirs not wish to come on East to enter the festival.

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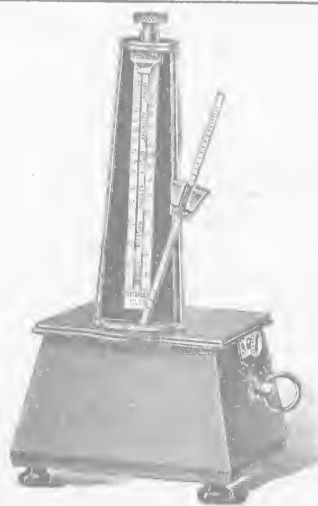
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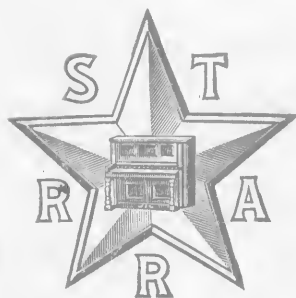


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